

Tlapohualiztli



a piece for Bass Bb Clarinet

by

Juan Luis de Pablo Enríquez Rohen

a Harry Sparnaay

UNAM, México, DF

2001



Tlapohualiztli

Notes

Since my first musical studies I have been inclined to find a relationship between the celestial bodies and the musical notes. This to say that my recent work is based on a symmetrical scale that connects itself to the possible relationship between the celestial bodies and music.

The ancient indigenous people of Mexico were very active in recording the movement of the celestial bodies. This has inspired me to relate each celestial body of our Solar System and the seven types of stars with the first thirteen *tlapohualiztli*.

Tlapohualiztli means numbers in *nahuatl*, the tongue of the people of central Mexico.

The first thirteen numbers are:

Ce. Ome. Yei. Nahui. Macuilli. Chicoace. Chicome. Chicueyi. Chicnahui. Matalhtli. Matlahтли ihuan Ce. Matlahтли ihuan Ome. Matlahтли ihuan Yey.

This numbers are included in the calendar to explain and count time. Each of them mean something special and their understanding has been transmitted for many generations since their origin with the *Olmec, Maya, Toltec* and *Teotihuacan* cultures.

In this piece, the solo clarinet figures a versatile bird that sings and finds the significance of the *tlapohualiztli* and tells of the beauty of our solar house and its neighbor stars.

All the movements share the same meter and the same tempo.

To understand the significance of each number it might be pertinent to consult the writings of the maestro, Arturo Mesa Gutiérrez and see the next table.

Table of significance of the first thirteen *tlapohualiztli*:

| | |
|---------------------|---|
| Ce. | One. Source. Origin. Unity of the observed body. |
| Ome. | Two. Duality. Consistency. Bone structure. |
| Yei. | Three. Vitality. Animosity. Blood as precious liquid. |
| Nahui. | Four. Double duality. Reconcile. Skin as integration. |
| Macuilli. | Five. Centrality. Realization. A hand, as a first finished count. |
| Chicoace. | Six. Integration. Introspection. The analysis of a new beginning. |
| Chicome. | Seven. Concern. Transformation. Cosmic circled dances. |
| Chicoeyi. | Eight. Development. Growth: Constant learning. |
| Chicnahui. | Nine. Search. Centrality. Regenerated energy. |
| Matlahtli. | Ten. Achievement. Equilibrium Awakening of the senses. |
| Matlahtli huan ce. | Eleven. Rest. Pleasure. Rest in evolution to continue. |
| Matlahtli huan ome. | Twelve. Clarity. Beauty. Creativity and sensibility. |
| Matlahtli huan yei. | Thirteen. Knowledge. Harmony. Tenacity and commitment. |

Relationship of the first thirteen *tlapohualiztli* with the celestial bodies and stars:

| | |
|---------------------|-------------------------|
| Ce. | Solar System |
| Ome. | Mercury |
| Yei. | Venus |
| Nahui. | Earth/Moon |
| Macuilli. | Mars |
| Chicoace. | Vulcan (asteroids) |
| Chicome. | Jupiter/Comets/Moons |
| Chicoeyi. | Saturn |
| Chicnahui. | Uranus |
| Matlahtli. | Neptune |
| Matlahtli huan ce. | Kuiper Belt (Asteroids) |
| Matlahtli huan ome. | Exterior comets |
| Matlahtli huan yei. | Stars |

Tlapohualiztli

Versión para Clarinete Bajo

Juan Luis de Pablo Enriquez Rohen
2001

A manera de ritual mexica,
(saludando a los cuatro rumbos)
el clarinetista debe iniciar de pié
y emitir cada una de las siguientes notas
hacia el punto cardinal que le corresponde.

In the manner of a 'mexica' ritual,
[Addressing the four compass points]
the clarinetist should (while being stand up)
play the following notes
each towards its correspondent Cardinal Point.

Clarinete Bajo (Bb.)

Oriente Poniente Norte Sur

$p < mf$ $mf > p$ $pp < mf$ $mf > ppp$

proel

13♩ = 208

Ce

f

mf *f*

Ome

mf

mf

Yei

f

sffz *ppp* *f*

tremolando

* Beso tronado en la embocadura

Nahui

mf

f

mf

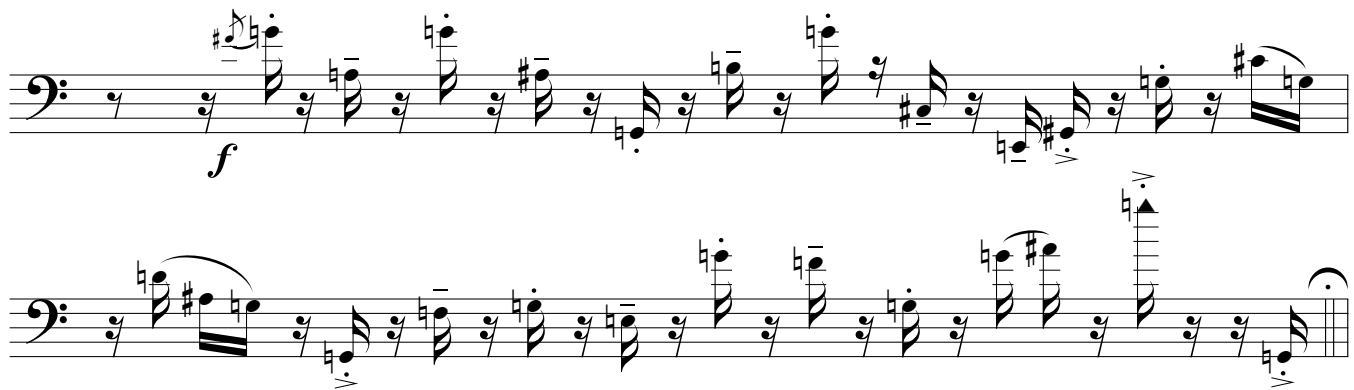
f

Macuilli

mp

mf

Chicuace



Chicome

Six staves of music in bass clef. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo piano), and *mp* (mezzo-piano). The music features complex rhythmic patterns with many beamed notes, slurs, and accidentals. A crescendo and decrescendo hairpins are used to indicate changes in volume. The final staff includes a triplet of eighth notes marked with an asterisk (*).

f * o en otra octava

Chicueyi

pp *p* *mp* *mf* *f*

Chicnahui

mf

Matlactli

f *p* *mf* *pp* *mp* *ppp* *mf* *ppp* *mp* *pp* *mf* *p* *f*

Matlactli Huan Ce

Musical score for **Matlactli Huan Ce**. The score consists of two systems, each with a bass staff and a rhythm staff. The first system begins with a forte (*f*) dynamic in the bass staff and a *mf* dynamic in the rhythm staff, which is labeled "Ritmo con Zapato". The second system features a sforzando (*sfz*) dynamic in the bass staff.

Matlactli Huan Ome

Musical score for **Matlactli Huan Ome**. The score is written for a single melodic line in treble clef. It includes various performance instructions and dynamics:

- molto espressivo**: Instruction at the beginning.
- p* (piano) and *mp* (mezzo-piano) dynamics.
- Stringendo**: Instruction indicating a tempo increase.
- Poco vibrato**: Instruction indicating a slight vibrato.
- mf* (mezzo-forte), *f* (forte), *sub mp* (sub-mezzo-piano), and *sfz* (sforzando) dynamics.
- Senza Vibrato**: Instruction indicating no vibrato.
- Flutterzunge**: Instruction indicating a trill.

 The score concludes with a final *sfz* dynamic.

Matlactli Huan Yei

mf *f* *mf* *f*
mp *mf*
f *mf* *ppp* *con aire*
a tono *f* *mp* *mf* *f*
p *mp* *mf* *f*
mf *sfz p* *mp* *mf*
f *Dibujando en el suelo los cuatro Rumbos*
N P O S
con Zapato
(Drawing on floor the four points) *ff*